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**A Design for a
Methodist Episcopal Church**

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A DESIGN FOR A METHODIST EPISCOPAL CHURCH

BY

WILBUR GILPIN HYDE

THESIS

FOR THE

DEGREE OF BACHELOR OF SCIENCE

IN

ARCHITECTURE

COLLEGE OF ENGINEERING

UNIVERSITY OF ILLINOIS

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May 31

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THIS IS TO CERTIFY THAT THE THESIS PREPARED UNDER MY SUPERVISION BY

WILBUR GILPIN HYDE

ENTITLED A DESIGN FOR A METHODIST EPISCOPAL CHURCH

IS APPROVED BY ME AS FULFILLING THIS PART OF THE REQUIREMENTS FOR THE

DEGREE OF BACHELOR OF SCIENCE IN

ARCHITECTURE.

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Table of Contents.

	Page
General Introduction.	1
General Principles of Church Design.	
Materials	1
Towers and Spires	1
Trussed Ceilings	1
The Organ	2
Spaces required for various types.	2
Orchestral Unit Organ, Ocean Grove Auditorium	2 to 4
Decorations	4
Planning	5
Harmony of Style	5
Floors	5
Requirements of the Methodist Episcopal Church	5
Baptism	5
Communion	5
Kneeling step in Pews	6
Ample Vestibules or Foyers	6
Pastors Study	6
Program for the Problem	6
Ground space required	7
Assumed seating capacity	7
Entrances and exits	7
A Departure from Usual Plan	7
Comparative seatings of Auditorium and Sunday School	8

Bibliography	9
Schedule of rooms	10 to 11
List of Drawings presented	11
Blue prints:	
Concrete Organ	3 1/2
Typical Church Plans	5 1/2
Parish House Plans.	

A DESIGN FOR A METHODIST EPISCOPAL CHURCH.

It has been found that information concerning denominational churches in suitable amount and range, is very hard to collect, though articles pertaining to those of the Catholic and Episcopal faith and to the fundamental principles of ecclesiastical design are plentiful and are of value in a general way. Under these general principles will now be given some set down by C. Howard Walker in a series on "The Denominational Church" in the Brickbuilder, by Cram in his "Churches and Churches Building", and from several other sources:

Materials. Wood churches should have delicate details suited to the physical character of the wood.

Fine and expensive stone, such as granite and marble, should have finely cut details and surface, while cheaper sand- and lime-stone are better and more logical for rough or rock-face surfaces.

Towers and Spires. Low square towers may be given an impression of delicacy and grace by the addition of spires.

The difficulty of connection of spire with top of tower may be overcome by means of parapets, broaching the spire, or corner pinnacles if in harmony with the general design.

Care must be taken to prevent the openings in the tops of towers becoming too large, or too high, or vice versa.

Trussed Ceilings. This necessary structural feature may and must be made attractive in form and proportion. This may

be accomplished by the use of raised collar beams when the roof is steeply pitched, or by some form of hammer beam or scissors truss.

The Organ. If this is to be conspicuous it should be placed on an axis of the church: otherwise it should take a less important position.

The varying spaces occupied by organs of different sizes and types are given below:

Two Manuel	\$2000	7'-0"	X15'-0"	X13'-6"	5'-0"	X17'-0"	X20'-0"
"	2500	7'-9"	X16	-0 X13 -8	6 -9	X17 -0	X20 -0
"	3000	8 -6	X15 -6	X13 -8	6 -9	X17 -0	X20 -0
"	3500	10 -3	X17 -0	X13 -8	6 -9	X18 -0	X20 -0
"	4300	11 -6	X16 -6	X13 -8	6 -9	X18 -0	X20 -0
"	5000	11 -0	X18 -4	X13 -8	8 -3	X19 -0	X20 -0
Three Manuel	5000	8'-3"	X18'-9"	X24'-6"			
"	6500	11'-4"	X19'-6"	X24'-6"			
"	8000	12'-8"	X19'-6"	X24'-6"			
"	10000	13'-8"	X20'-6"	X24'-6"			

A recent member of "Cement Age" gives a description of a novel organ construction, of reinforced concrete, which may be of interest here.

This organ, called the Orchestral Unit Organ, was built by an Elmira, N. Y. man for the Auditorium at Ocean Grove, N. J.

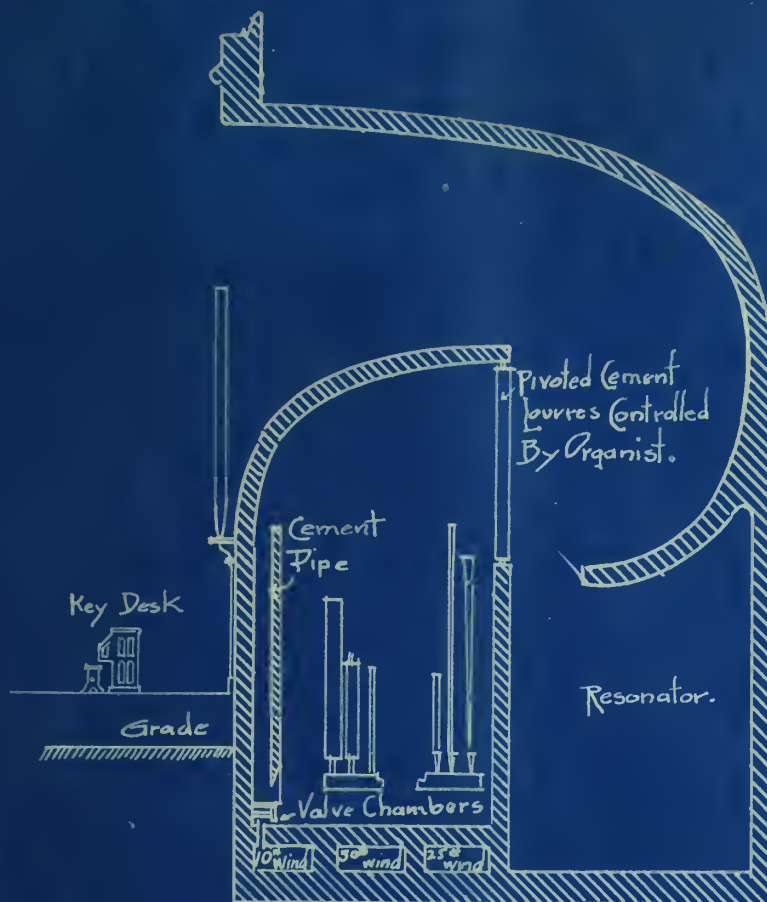
Concrete may seem to the uninitiated to be a rather poor material for organ construction, but testimonials are given of several famous singers and musicians which declare that the organ is wonderful in tone, volume and range.

In this organ the tone is produced by wind being blown at high pressures through a comparatively few pipes. But fourteen ranks of pipes are used in this as compared with 100 or even 140 in the ordinary organs, but its tones are reinforced and reflected by cement instead of being absorbed to some extent by wood linings as is actually the case in the usual type.

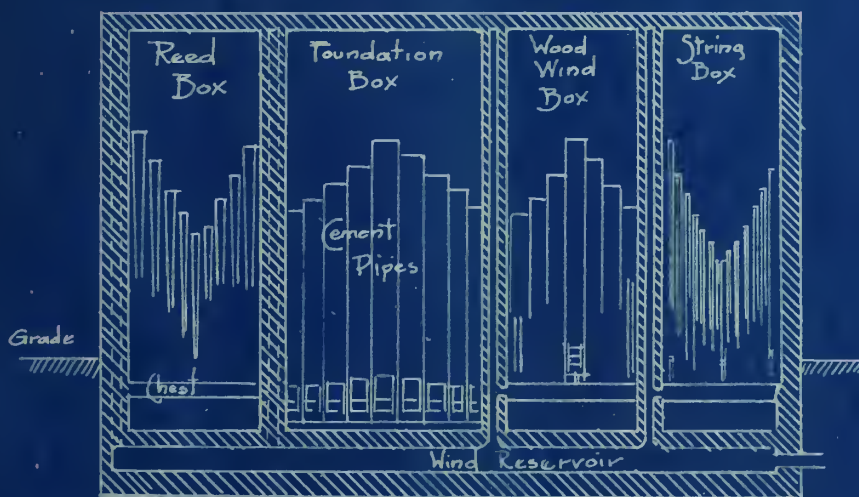
In the Orchestral Unit organ monolythic construction is, where possible, employed. There are chambers and passages for compressed air and four or five chambers of pipes. The larger of these pipes are themselves of concrete, being formed in the walls of said chambers. Other features are parabolic tone reflectors, resonance chambers, supporting corbels, and cylinders for shutter motors, etc.

No bellows or regulators or moving wind reservoirs are required: Electric motors compress the air at definite pressure into the concrete chambers and the wind chests and pipes are in direct and ample communication with these chambers. By this means a perfectly steady supply of wind is at all times available. This plan of depending upon the compressibility of the air itself instead of upon the varying capacity of a collapsible reservoir is absolutely revolutionary in organ work.

Each of the four or five chambers named above for containing pipes will measure perhaps 8 or 10 feet in each dimension (dependent on size of instrument.) The top of each chamber is closed by a set of Venetian shutters with patent sound trap joints. These shutters can be opened or closed at the will of the organist-thus enabling him to regulate the amount of tone



Sectional End Elevation of Reinforced Concrete Organ
at Ocean Grove Auditorium.
"Cement Age" January, 1910



Sectional Elevation of Reinforced Concrete
Ocean Grove Auditorium.

emitted from each chamber. One chamber contains the foundation tones of the organ (Diaphones , Tibias and Diapasons)- one, the "wood wind", another the orchestral "string" tones,- another the "brass" and a fifth the "percussion". By this means each department of the orchestra is properly represented and each is under separate control. The performer can control any of the pipes at any pitch or power from any keyboard he may be playing upon".

The reeds used in the Orchestral Unit Organ have no tuning wires. They stand in tune of themselves and do not require the constant tuning and attention demanded in the case of church, house and concert organs as hitherto constructed.

The inventor and maker of this organ is Robert Hope Jones Elmira, N. Y.

Accompanying tracings of this organ will help in making its construction clear.

Decorations. The decoration of organ pipes and church wall is often overdone. Flat tones in pleasing and harmonious colors are quite frequently best.

Colors should be delicate near at hand and increase in intensity as its height increases above the eye.

A high nave with clerestory windows gives a much better opportunity for stained glass than when the windows are near at hand.

Care should be taken in the use of stained glass. Plain leaded glass is often preferable giving an effect of delicate tracery.

Planning. Make things that are secondary in character, also secondary in plan and design. "Gothic is a balanced correlation of many parts and many details"

One must not try to adapt forms and objects of old religious significance that will be incongruous with the new environment.

The church building should harmonize as much as possible in architecture to that of the surroundings. Church towers are not best when surrounded by skyscrapers in a large city. Here a noble portico and porch, and an end wall with windows of great beauty and so large in scale as to be dignified, is much better.

Floors. The quite common practice of dishing or bowling church floors in order to obtain a better view of the pulpit is in my mind too much like a theater and besides are hard to walk upon. A better way is to raise the pulpit high enough to be easily seen from the rear with the floor built flat. This is more sensible and more ecclesiastical adding a churchly dignity to the interior that is not obtained by the other method.

Requirements of the Methodist Episcopal Church.

The Baptism of members of this church may be by any of the well known forms of sprinkling, pouring or immersion. Though the former method of sprinkling is most commonly employed it is not used exclusively and for this reason a well designed baptistery and convenient dressing rooms is an essential feature in a modern and well appointed Methodist Church.

In the mode of taking communion in this church the communicants must gather in the front of the church and kneel around

the altar. For this reason a kneeling step and rail of the greatest possible length, and additional space between the front seats and the altar rail must be provided.

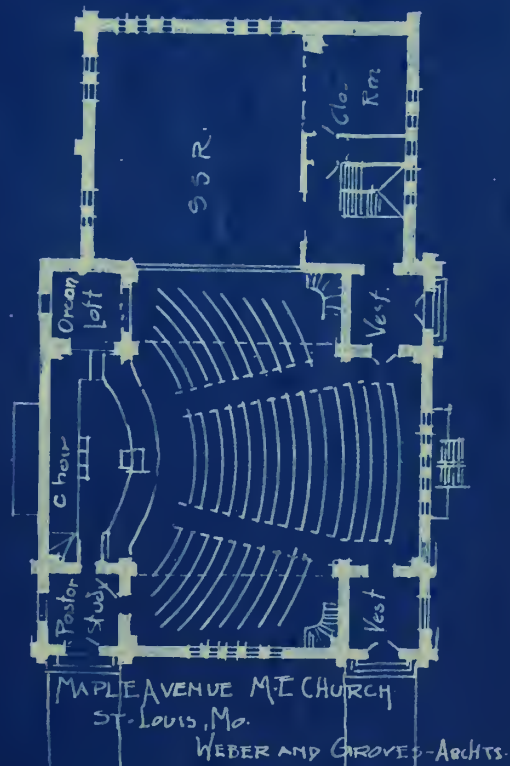
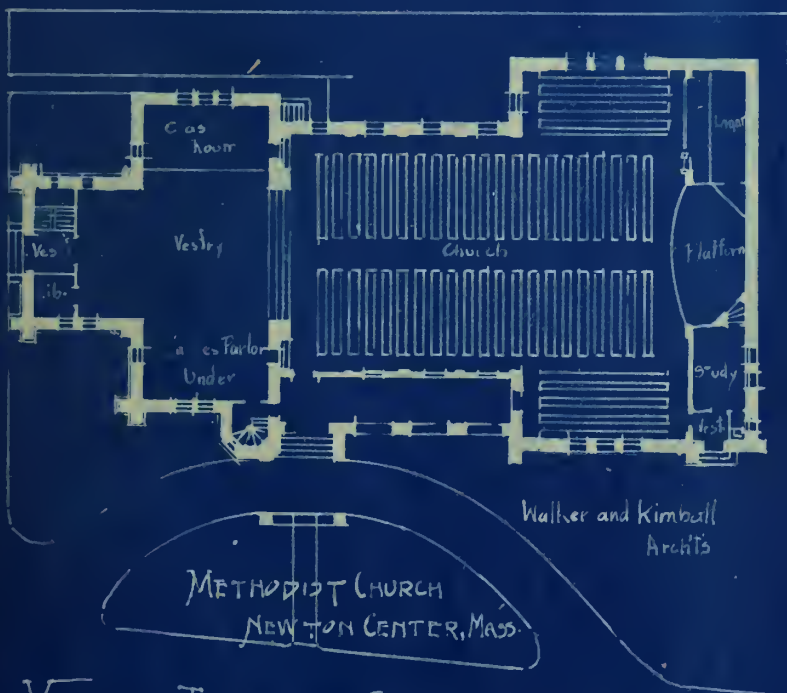
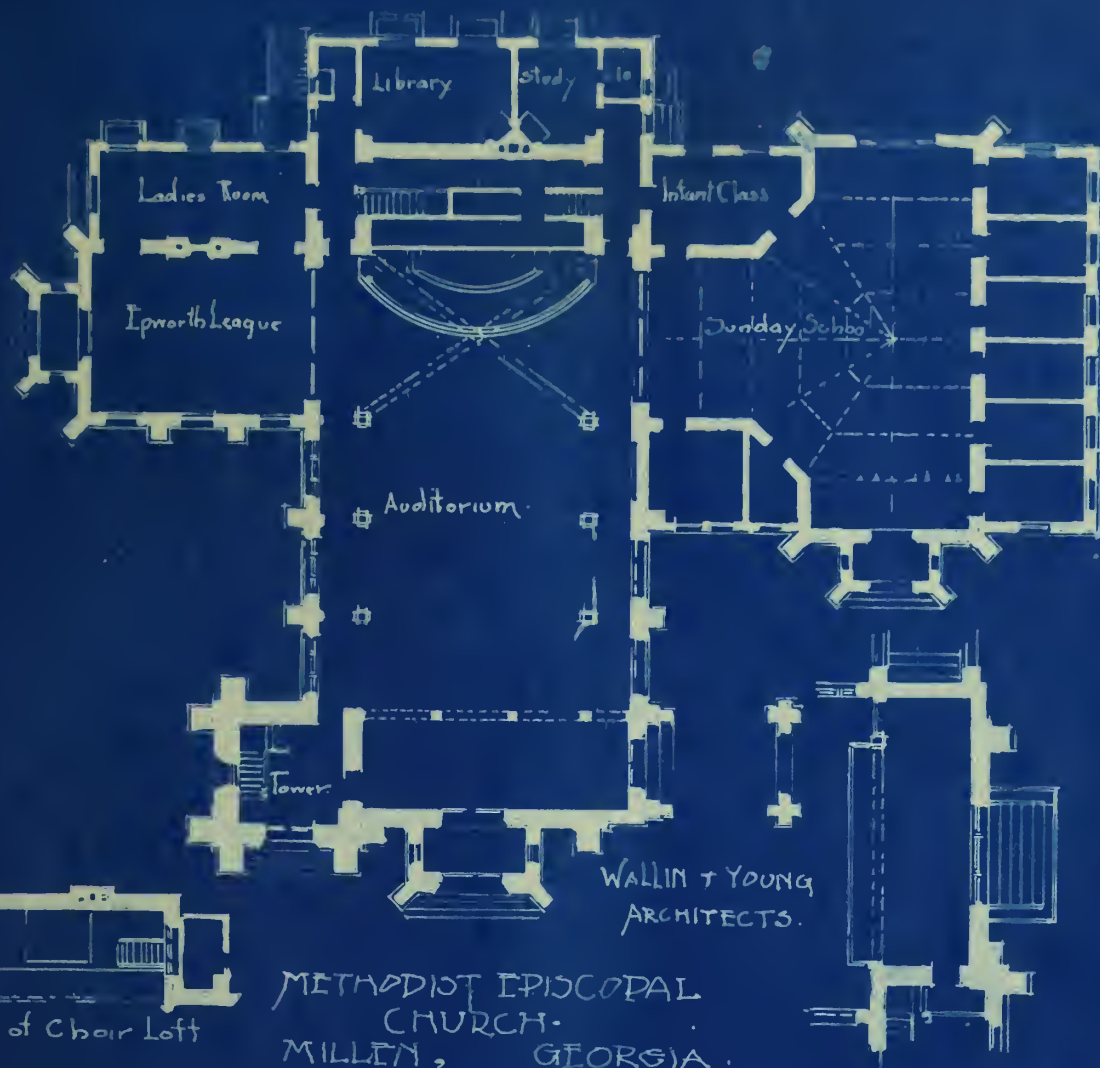
According to the original intent of the church the congregation should kneel during prayer, and with faces toward the pulpit rather than toward the back of the church as would be necessary in the ordinary seating, therefore, a kneeling step should be provided in front of each row of seats similar to that used in the Catholic churches. To provide this will require about a minimum of eight square feet of floor space per person.

The warm and vigorous "Methodist hand shake" is proverbial. The members like to see and "shake hands" with each other after a religious service and therefore it is advisable to have considerable free space near the entrance such as a large vestibule or foyer.

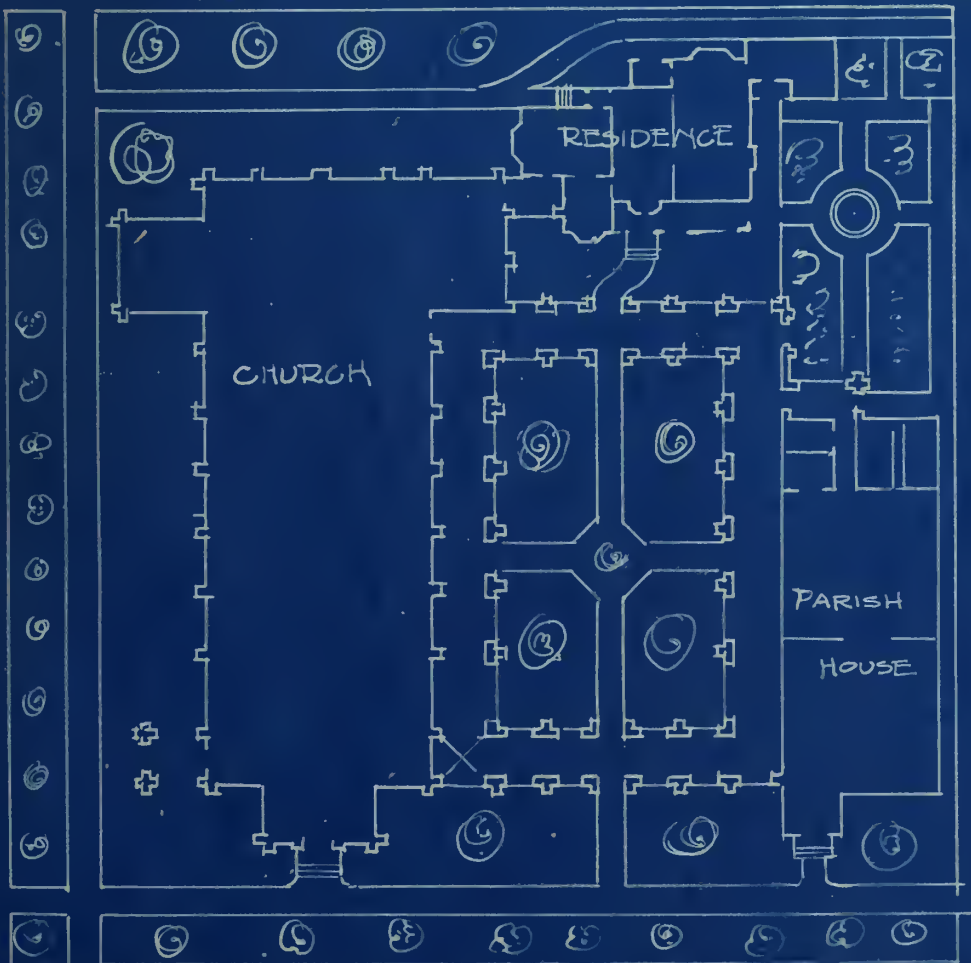
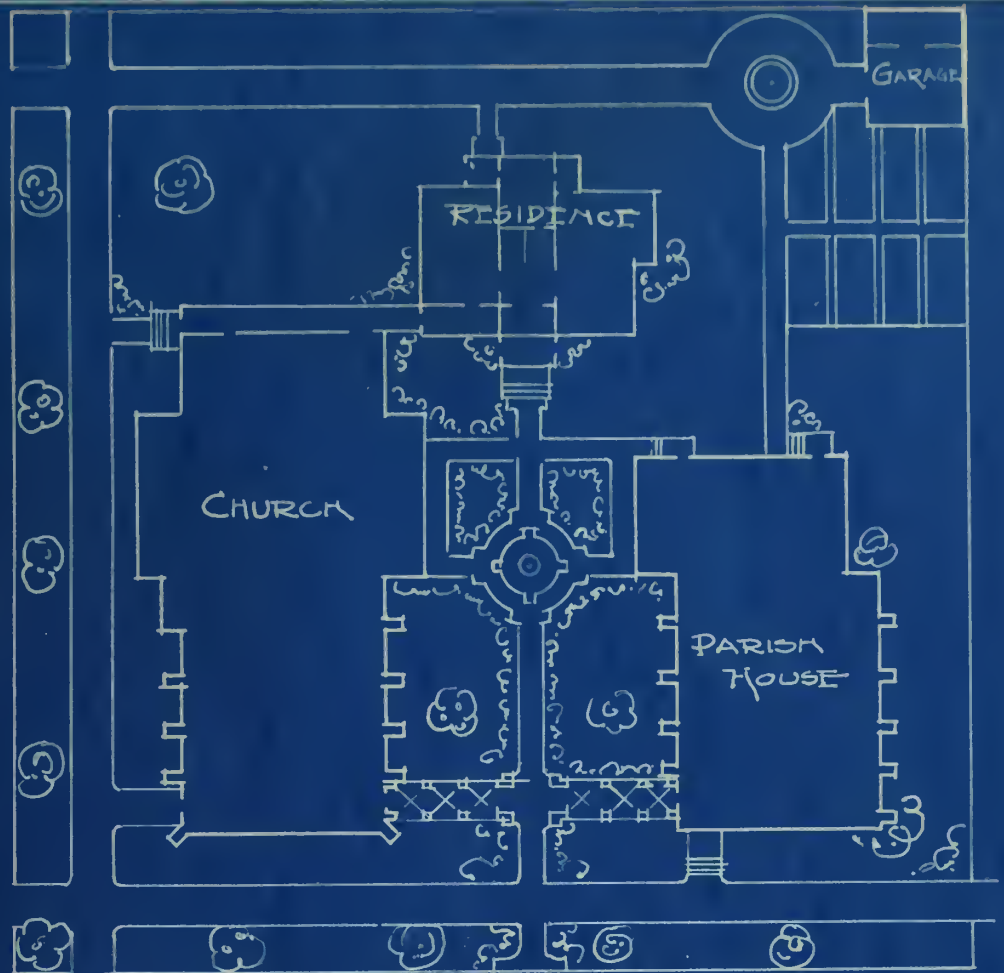
In regard to the pastor's study, some ministers prefer to have this in the parsonage, while others prefer it in the church building proper. When provided for in the church itself it must have an attractive outside entrance convenient to the street and to the parsonage and a covered passage or cloister between the two is desirable if possible to provide it. The study must also have an independent system of heating and ventilation, for the heating and use of this will be nearly constant from week to week while that of the remainder of the church will be intermittent.

Program for the consideration of this problem.

It is assumed that a large and comparatively wealthy congregation in an aristocratic suburb desires to erect a new church plant to meet their requirements.



— VARIOUS TYPES OF CHURCH PLANS —



TWO GOOD
PARISH HOUSE
PLANS

The lot selected will be three fourths or all of an ordinary block in the residence district, which will provide ample space around at least three sides of the building for the beautifying of the grounds and for allowing unobstructed views of at least three sides of the church.

The size of the congregation or membership of the church and its importance in regard to conventions, conferences, etc. will require a seating capacity on the auditorium floor of approximately ten hundred, while on special occasions, with the foyer at the rear, the seating capacity can be increased probably two to three hundred.

Entrances and exits must be amply provided around all sides of the church, but the principle ones will be placed in the entrance front, in the tower and porte cochere and the foyer vestibule.

In the rear of the church behind the pulpit and choir loft will be the pastors study, Committee, and choir rooms, dressing rooms etc.

A departure will be made from the usual method of housing the secondary department of the church in the basement, because of its unfailing tendency toward dampness and other objections and a Parish House plan has been adopted in which the Epworth League and Sunday School room, the Primary department and a well appointed gymnasium, with ample vestibules shall be located on the first floor, while the second will be occupied by the social room and parlors, Dining room and kitchen, cloak rooms, toilets etc. This building will be detached from the church but

will communicate with the church and parsonage by cloisters which enclose pleasing grass plots.

Comparative seating of auditorium and Sunday School.

CHURCH	SEATING IN CHURCH	SEATING IN SUNDAY SCHOOL
Broadway M. E.		
Logansport, Ind.	320	160
St. Pauls M. E.		
South Bend, Ind.	400	165
Epworth Memorial M. E.		
Cleveland, Ohio.	1000	Sunday School 250 Epworth League 200
First M. E.		
Decatur, Ills.	500	300
First M. E.		
Zanesville, Ohio.	659	200
First M. E.		
Champaign, Ills.	550	200

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Schedule of Rooms.

Church:-

Tower vestibule	600.25 Sq ft
Foyer vestibule	469.
Public Toilet	35.
Auditorium	9042.
West Transept	816.
East "	770.
Aisles	2216.
Choir Room	187.
Organ and Choir Space	456.
Committee Room	368
Pastors Study	320
Toilet	36
Vault	30
Baptistery	38
Dressing Rooms	147
Rear Passage	385

Parish House

Basement:

Toilet and baths under Gymnasium	1640
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First Floor

Vestibule	840
Sunday School	
Class Rooms Intermediate	1656
Class Rooms Adults	987
Rear Hall	544
First Primary	780

Second Primary	494
Gymnasium	1040
Bowling Alleys	1492
Balcony floor	800
Intermediate Class Room	864
Class Room Adults	4935
Vestibules	480
Social Room, Dining Room and Kitchen on second floor.	

Parsonage:

Living Room	352
Dining Room	260
Kitchen	175
Conservatory	121
Vestibule	36
Hall	286
Music Room	162
Garage	200

List of Drawing Presented .

1 sheet of plans of group.

1 sheet of front elevation of group.





THESE DESIGN
OF THE
ARCHITECT
J. H. B. JONES

ARCHITECTURE OF CHURCH GROUP





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